THE KINEMATOGRAPH AND LANTERN WEEKLY.

Edited by THEODORE BROWN.

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Notice.

The Editorial office is 11, Tottenham Street, where the Editor can be seen between the hours of 11 and 12-30 on Mondays and Fridays, and on Wednesdays between 2 and 4 o'clock, or by appointment.

Literary contributions and correspondence should be addressed to the Editor.

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"THE KINEMATOGRAPH WEEKLY,"

9, Tottenham St., London, W.

Telegrams—"Heronicus, London." Telephone—4777 Gerrard.

Kinematograph & Lantern Weekly

OCTOBER 10, 1907.

Who will take the Grand National of 1908.

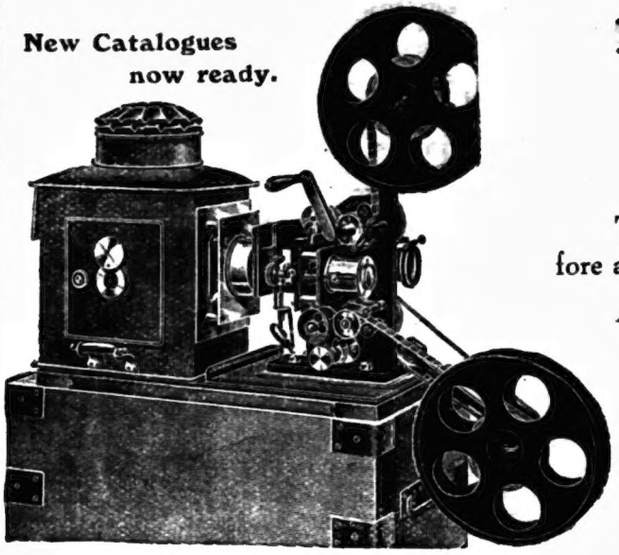
The Directors of Topham's Ltd., Liverpool, in issuing their invitations for tenders to take the Grand National appear to be under misapprehension as to the real value of any facilities they may be in a position to offer. The cause of this misapprehension is not far to seek. A few years since the field was open free to any firm showing sufficient enterprise for the work. Later, and in order to ensure the event being kinematographed in the best possible style, a certain firm of film manufacturers offered a fair price for exclusive rights to take the races. The offer was accepted and the contract proved satisfactory to all concerned. Then there came the spirit of rivalry, offering a fancy price for such rights, a price which in our opinion, was altogether out of proportion to the advantages to be gained by the licensee. Fifty pounds, which was the price paid, is prohibitive, and yet this is the minimum sum which the Directors will accept for the right to take the races of the forthcoming National. It is evident that these deluded individuals need to have the scales taken from their eyes. Apart from the question as to whether they have any right to expect funds from this source, any more than from the press in general, if they knew the kinematograph business better, they would know that topical events do not constitute sources of great profit to the film maker. The majority of topical subjects lose their interest to the public after a few exhibitions, and as quickly become dead stock, both to showman and makers. For this reason there is but small inducement for the manufacturer to film this class of subject, and we can quite imagine that if his already meagre profits are to be further reduced by having to pay exhorbitant fees for doubtful privileges, it will soon be good-bye to living pictures of the Grand National and other topical events of equal importance.

The Kinematograph Twin Sister to the Printing Press.

As twin sister to the printing press, the kinematograph should have similar privileges extended to it, and we are pleased to find that the members of the Kinematograph Manufacturers Association are taking up this attitude on the present occasion, and will not tender for rights which should be open and free to all. It is justly claimed that through the medium of the kinematograph the Grand National Steeplechase enjoys an infinitely greater degree of popularity than it ever did through the medium of the press alone, and for this reason benefits accrue to the directors without any advertising expenses on their part. We should like to see the cause of the kinematograph industry officially taken up and supported by the Government in such a definite manner as to ensure the proper recording, not only of events such as the one under immediate discussion, but of all events of national interest. As we have often remarked, the living picture, when properly taken and projected upon the screen, serves to convey knowledge to the intelligence in a manner unrivalled by letterpress or speech. A picture speaks volumes to the perceptive mind, and has the additional facility of accommodating its meaning to each class of individual in a mixed audience.

Butcher's EMPIRE Cinematograph and Projecting Lantern.

New Catalogues now ready.



1908 Model (Now Ready).

ABSOLUTELY ROCK STEADY.

BALL BEARINGS THROUGHOUT.

The mechanism is perfectly free from vibration and therefore a steady picture is assured.

Automatic Cut-off worked by Gyroscope in a horizontal position.

Body of Lantern well ventilated. Condenser can be removed from outside of Lantern, thereby saving considerable time in the event of a broken glass.

Price complete with Cinematograph and Lantern Lenses, 2 Spools, in strong Iron-bound Case **£35**

WE HIRE FILMS. Write for latest Lists.

Telegrams—"England, London," Telephone 1632 Holborn.

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FILMS ON HIRE. FILMS ON HIRE.

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Complete Bioscope Outfits & Accessories.

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Our Lending Library of Films.
All the Latest Subjects.
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LIFE ON AN ENGLISH

REFORMATORY SHIP.

A remarkable series of pictures illustrating life on board the Reformatory Ship "Cornwall," stationed at Purfleet.

In the opening scene a ragged urchin is seen in charge of an officer waiting on the slipway for the "Cornwall's" boat which takes him on board.

After a bath and change of clothes it is necessary to have his hair cut—a process which causes never ending fun to the older lads.

The boys get some fun out of scrubbing the decks, and after more drills the very essential knowledge to a sailor of heaving the lead is practised.

Our boy has evidently behaved himself during his sojourn on board, as he is next discharged with a good character, and we see the chief officer shaking hands with him as he leaves the ship amidst the cheers of his comrades.

He lands again on the slipway to commence life once more in the big world a healthier and stronger lad, and thoroughly fitted to face the duties of life after the careful training he has received on board the Reformatory Ship "Cornwall."

Length 600 feet or 183 Metres. Code Word "Reformatory."
Price £15 0s. 0d. *(Subject to the usual discount).*

"EVEN A WORM WILL TURN"

A roaring comic of the knockabout order—one long laugh.

Length 275 feet or 84 Metres. Code Word "Worm."
Price £6 17s. 6d. *(Subject to the usual discount).*

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For this and many other reasons too numerous to mention, the kinematograph is the most important factor in our system of modern education, and as such deserves the heartiest support from all who have the advancement of our nation at heart.

The Audience's Views. Much can be learned from the comments of audiences at picture shows by makers of films, and we can think of nothing more likely to help one to a proper realization of the taste of the public than for those who have made the pictures to listen to the public's opinion of them. Makers would, we are sure, be frequently amused and sometimes, to tell the truth, not flattered, by the candidly expressed opinions of the house upon their efforts. It is not always the films most highly thought of by the maker and exhibitor which obtain the most applause, and we have heard many a subject which we thought a "headliner" dismissed with a contemptuous "rotten" and many which we would have called second class applauded to the echo. There are, moreover, usually some good reasons for the public's attitude, and it is worth while discovering them. Photographic quality does not appeal to them so much as a story which goes with a swing and forced acting and overdone "comedy" always seems to be detected. There is certainly no more sure way of learning the weak points of a film. The plan has its pleasant side of course. Those responsible for such films as "Electric Belt," "Liquid Electricity," "Dumb Sagacity," "Short-sighted Cyclist," "Aeronaut's First Appearance" and the "New Errand Boy" must feel repaid for their labours in listening to the applause which invariably greets these subjects.

Another Lost Opportunity. Seeing the announcement in the dailies that a number of children, picked from the French schools, were competing against some of their English confreres at a swimming bath in North London; we naturally thought this would be an excellent opportunity for the kinematograph man to depict the swimming race, and thus make a film that should have a large sale, not only in England but also in France. Surely the French people would be interested in seeing how their youngsters behaved in the race? We visited the baths on the night of the event and found many features that would have interested the kinematographer. Tartakover (the Australian champion) showed his new "crawl" stroke; the French children exhibited pluck by giving an excellent exhibition of the high dive; a youngster aged six gave a splendid exhibition, and many other features that would have made splendid subjects were performed. The baths were well lighted with arc lamps, and, in our opinion, if a film maker had previously arranged matters, no trouble would have been experienced in getting some good saleable pictures. As it was, a press photographer took a number of still pictures without any additional light. To us this is a lost opportunity, and we again suggest that instead of some of the sentimental and too apparent acted-to-order subjects the makers would do well to scan our daily papers and make arrangements to procure films that would sell well because of their really topical interest.

MISCELLANEOUS ADS.

6d. per line (10 words).
Three insertions for price of two.

SITUATION VACANT.

GAUMONT'S Operator Wanted; electric; permanent. Preferably willing to do window billing. Write or call any evening.—Clapham Assembly Rooms, Gauden Road.

FILMS FOR SALE AND WANTED.

SECOND-HAND Films for Sale, all makers; also Splendid Selection for Hire, latest subjects.—LEIVERS & BENNETT, Clifton Chambers, Blackpool.

FILMS for Hire, all the Latest, and films for Sale. Keep your show up-to-date by hiring from P. Bendon, 3, Albert Road, Glasgow.

SEVERAL Thousand feet of Films for Sale from ½d. a foot. Send stamp for list.—A CROSS, Empire, Grays, Essex.

WANTED Film, "Trip to the Moon," also any foreign travels. Cheap for cash.—Write "FILMS," 66 Castellain Mansions, Maida Vale, W.

APPARATUS FOR SALE AND WANTED.

UNIQUE Bargain. Cash wanted. Second-hand Gaumont's Chrono. Perfect condition. Will sell for £10 spot cash. Worth double.—Apply first Box 32, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

SECOND-HAND Kinematographs and Films, tremendous bargains, list 3d. Hughes' Kinematographs from £3 3s. have no equal, grandest selection in the world, large detailed catalogue, 8d.—HUGHES, Brewster House, Mortimer Road, Kingsland, N.

ADVERTISER, who is giving up showing, will sell his new "Universe" Bioscope with arc lamp and resistance, slides, films, etc. Perfect condition. Cost upwards of £40, will clear for £27. Can be seen by appointment.—BOX 29, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

FOR SALE, surplus machine, Kamm's "Universe Projector," untarnished and as new; immediate cash £22, catalogued £28. Seen by appointment.—Apply in first instance to B.K.B., BOX 22, KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, London, W.

V.D. CHRONO, excellent condition; Darlot's Lens and Lantern Objector, 4½ in. Meniscus Condenser, 6 spools, travelling box and stand. £12 will take part in Films.—LUTHER, Market Walk, Huddersfield.

MISCELLANEOUS.

A FEW bound volumes (No. 1 and 2) of THE OPTICAL LANTERN AND KINEMATOGRAPH JOURNAL. Contain many useful and interesting articles. Price 3s. 6d. each post free from the Office of the KINEMATOGRAPH AND LANTERN WEEKLY, Tottenham Street, W.

RUBBER Tubing for Lanterns, from 1¾d. per foot, trade; six superb qualities.—ALTRINCHAM RUBBER COMPANY, Mossburn Buildings, Altrincham.

SLIDES FOR SALE AND WANTED.

SONG SLIDES on Hire, largest selection, moderate terms.—**Walter Tyler, Ltd.,** 48 Waterloo Road, London. Lists free.

TRADE CARDS.

KINEMATOGRAPH CAMERA MAKERS.

Charles Urban Trading Co., 48, Rupert Street, W.

KINEMATOGRAPH FILM MAKERS.

Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, W.
Cricks & Sharp, London Road, Mitcham.

LANTERNISTS.

Hogg, A. R., Trinity Street, Belfast.
Phillips, Edmund, Claremont Studio, Mumbles, R.S.O., Glam.

LIVING PICTURE ENTERTAINERS.

Lightning Travels Co. (F. O. Seyd), "Tivoli" Tourist Station, Strand, W.C.
Macqueen, J. A., Scottish International Picture Co., 9 Great Hamilton Street, Glasgow.
Tivoli Airship Co., 65 Strand, W.C.
West, Alfred, The Anchorage, Southsea, and 95 Mortimer Street, Regent Street, W.
West's (Our Navy, Army and Colonies), Polytechnic, Regent Street, W.
Waller Jeffs, ("New Century Pictures"), Curzon Hall Offices, Birmingham.

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WALTURDAW.

Latest Top Liners.

The Silvern God.

A delightful fairy story in picture form, well acted throughout, and with beautiful colouring.

270 feet. **£6 15s. 0d.** (Less 33⅓ p.c.)

Champion Men Wrestlers of Japan.

About 200 feet. (Exact length and price on application.)

The Farrier's Daughter.

Code - "Farrier."

A dramatic story of country life. The farrier's daughter is engaged to a countryman, but is led astray by a rival, with whom she is discovered living by her lover. Finding that she has been ill-used by the villain, whom she is practically supporting, the countryman attacks the latter, the police are called in, the countryman gets the girl, and the villain the punishment he deserves.

765 feet. **£18 2s. 6d.** (Less 33⅓ p.c.)

The Story of a Locket.

Code - "Locket."

This is a grand quality film, with thrilling and pathetic interest all through. There is a man, wife, and child. The father is tempted with drink and falls. The son goes to sea, his mother putting a locket round his neck for a keepsake. Years elapse—the son returns, well off. The father is a land shark, meets his son, doesn't know him, tries to rob him of his possessions. In a terrible fight the son is killed; the father discovers the locket and goes mad with fear and drink. The scene alone of the struggle will grip your audiences.

730 feet. **£18 5s. 0d.** (Less 33⅓ p.c.)

—— New Testimonials arrive daily for the CINEMATOPHONE. ——

The "Walturdaw" Co., Ltd.,

—— 3, DEAN STREET, HIGH HOLBORN, LONDON, W.C. ——

Telegrams: "ALBERTYPE, LONDON." Telephone: 4707 Holborn.

Current Programs.

Picture Hall, Sunderland.—Prodigal Son, Little Maker of Chalk Statues, The Poacher's Dog, A Square Deal, On the Stage.

St. Georges Hall, Shipley. (New Century Pictures)—Dinorwic Slate Quarries, Lusitania, Short Sighted Sportsman, Foster Father.

Queen's Varieties, Castleford. (Loyal Dominion Pictures)—Maniac Juggler, Just in Time, The Boy, the Bust, and the Bath, etc., etc.

Cook's Circus, Edinburgh (New York Animated Picture Co.)—Pa takes up Physical Culture, Simpkins' Saturday Off, The Train Wreckers, A Seaside Girl.

Wests' Pictures, Bournemouth.—The Athletic American Girls, Dieppe Motor Races, Motor Racing at Brooklands, Pond Life, No Smoke without Fire, Just in Time, etc., etc.

Swansea Palace.—A Gipsy's Revenge, Daniel Boone, Life in a French Military Prison, Drama on the Riviera, La Patrie Balloon, Training a Racehorse, Buster Brown and his Dog.

Regent Opera House, Salford.—Blacksmith's Revenge, Aeronaut's First Appearance, Terror of the Kitchen, The Enchanted Glasses, Tale of a Tooth, The Grafter.

New **Century Pictures** (Mr. Sidney Carter's), St. James' Hall, Harrogate.—The Little Conjuror, Grandpa and the Kitten, An Unfortunate Start, An Unfortunate Day, The Tramp Dog, Life of a Trout, Crinolines, William the Poacher, Love Conquers All.

Public Hall, Darwen. (Messrs. Dobito & Buxton) Automobile Thieves, On the Brink, Wanted a Constable, Willie's Dream, Short-Sighted Cyclist, Fatal Hand, All for a Necklace, Blind Beggar's Dog, My Pal the Dummy, Bobby's Birthday.

Avenue Theatre, Sunderland. (Mr. J. H. Tindle)—Just in Time, Showman's Treasure, Bowser's House Cleaning, American Tramp, Nine Lives of a Cat, Wet Paint, 2,000 Miles without a Dollar, From Klondyke to Alaska.

Albert Hall, Sheffield. (New Century Pictures)—Dieppe Motor Race, Carl Hagenbeck's Zoo, Stolen Pig, Mother in Law's Visit, Trials of a Sandwichman, A Modern Samson, No Smoke Without Fire, Living Silhouettes.

Town Hall, Hartlepool. (Excelsior Pictures)—Genevieve of Brabant, Spanish Views, A Soldier's Jealously, Chasing a Motorist, Slave's Love, Going to Switzerland, Stolen Pig, Hair Restorer, Nurses Strike, Amorous Policeman, Tommy's Box of Tools.

Central Hall, Colne (Mr. J. Duckworth).—Bowser's House Cleaning, Tramp Hero, Trip to the Arctic, Fisherman's Luck, Dumb Sagacity, Athletic Girl, Dog Snatcher, Riding School at Saumur, Cat's Nine Lives, Two Thousand Miles Without a Dollar.

Hippodrome, Barrow-in-Furness. (British Empire Picture and Variety Company)—Child Slavery, Belfast Riots, North Wales, My Lady's Admirers, Returning Good for Evil, Where's the Drummer, Falsely Accused, Don't Go to Law, Ma-in-law Visits the Fair, Love Conquers All, The Boy, the Bust and the Bath, Brigand's Daughter, Nurses' Strike.

Pringle's Pictures are in the fifth week of their stay at the Colston Hall, Bristol. Their continued success is easy to understand, the programs generally being as good as any which reach us. One of the latest additions is a special picture of the Inspection of the Royal Albert Dock, at Avonmouth, the Lord Mayor and Mayoress, and Alderman and Members of the Corporation being prominent and easily recognisable by the audience. Another local film is shown of the Bristol City-Newcastle football match, and the remaining subjects include "The Lusitania," "The French Navigable Airship," "Liquid Electricity," "Tramp's Dream," and "For Love of Lucy Algy becomes Athletic."

"**There is a dearth** of theatrical 'supers' in Paris," says the *Evening Standard*, "owing to the extension of rhe kinematograph. There are kinematograph shows everywhere in Paris now, and the companies which run them need numbers of people as actors and actresses for their living pictures. The general pay of the Paris 'super' in a theatre was about 1s. a day, or even less, last season. This season managers are offering 2s. 6d. a day without success. The kinematograph companies are paying 6s. and 7s., and they engage their supers by the month, and in large numbers."

Topical Pars.

Mr. Arthur J. Malden is among those whose names appear on the lecture course syllabus of the Highbury Quadrant Church, his subject being Norway, illustrated by the bioscope.

Mr. Carl Laemmle, of the large "film renting" concern of that name, of Chicago, is again in London, and is making the Vitagraph Co.'s offices his headquarters.

A Fire occurred in the operating box of the Alhambra Palace, Morecambe, on Monday, Sept. 23rd, but was easily subdued by the hydrants in the building. The audience dispersed quite quietly.

A third paper devoted to the living picture trade has made its appearance in America. It is called *The Exhibit*, and is issued by the the Exhibit Publishing Co., Detroit, Michigan. It has a big field before it, and has our best wishes.

The Norfolk and Norwich Branch of the R.S.P.C.A. has been fortunate enough to secure the services of Mr. R. Kearton, F.Z.S., to give a lecture illustrated by the series of kinematograph pictures taken by him, and recently included in the Alhambra program.

The Newmarket Urban District Council have decided to adopt the London County Council regulations referring to the letting of public buildings for similar forms of entertainment; also to require an additional examination fee of 5s. for two members of the town fire brigade to attend such performances.

Another instance of the value of topical pictures is furnished by the experience of the Holloway Empire, which showed a picture of the Islington Pageant for a week and obtained full houses. The interesting sequel is that in deference to the wishes of many people who were unable to secure admittance, the film has been restored to the bill for another week's run.

There is a general tendency just now among provincial Town Councils to make the regulations of the L.C.C. as to kinematograph shows applicable in their respective districts. It seems possible that at no remote date we may have absolute uniformity in this respect, and Councils should be urged to fall into line with the most up to date municipal body in the country.

The audiences at the Middlesex Music Hall, where "Liquid Electricity" was first shown in England, gave it the heartiest cheer of any item on the program, and members of the audience, which is a discriminating one as far as pictures go, were heard to say that it was the funniest picture they had seen. The New Bioscope Co., who supply the Middlesex, have laid in a large stock of this Vitagraph headliner.

Camera House Football Club. (Messrs. W. Butcher & Son, Ltd.) played their first away match of the season on Saturday last, at Baileys Lane, Stamford Hill, their opponents being St. Paul's F.C. The first half of the game both teams played very well together. The forwards of the Camera House team looked dangerous in front of their opponents goal, but could not equalise the score which was 2—0 at the interval. After changing ends the Primus team still tried very hard to score, but as luck was against them could not do so. St. Paul's after a pleasant and hard game won by 3—0. Next week, Camera House meet St. Mary's Athletic on their own ground at Highams Park.

Coming Fairs.—At the following towns many showmen will be using films. We give the approximate population of the various towns, in order that manufacturers may readily form an idea of the importance of the respective fairs :—

	Pop.	Oct.
Henley-in-Arden	2,000	11
Warwick	12,000	12
Stratford-on-Avon	8,000	12
Blackburn	128,000	12
Dundee	162,000	12
Hull	241,000	12
Shipstone-on-Stour	2,000	15
Goole	17,000	19
Wigan	61,000	19
Padiham	14,000	19
Stow-on-the-Wold	1,000	24
Stratford-on-Avon	8,000	25
Cainsborough	18,000	26
Holmfirth	10,000	26
Belper	12,000	26
Cinderford	6,000	26

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THE

"Heptoic" Projector.

The Mechanism shown with large size Darlot Lens, Heat-Shield, Automatic Cut-off, Shutter, Spool Support, Automatic Take-up, Lantern Objective, with Flash Shutter, Extra "Gate" Springs.

Polished oak sliding base, with massive brass swivel attachment, adjustable stops.

Large size Russian Iron Lantern with Polished Brass Slide Stage, Carrier-Grip, Telescopic Draw-Tube, Meniscus (Herschel combination) Condenser.

The Outfit complete, £33 6s. 8d.

New Hepwix Film.

Another exceptional production in which Black Beauty and Rover surpass themselves.

No. 1571.

Dumb Sagacity

Or, CAUGHT BY THE TIDE.

Length 450 feet. Discount as Usual. Price £11 5s. 0d.

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Telephone 2451 Gerrard. **Telegrams—"Heptoic, London."**

Correspondence.

[We do not accept responsibility for the views expressed by our correspondents.]

EXPORTER, GERMANY.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I should be much obliged if you could indicate who is the original maker of the kinematograph camera as per enclosed sketch, in order to enable me to apply to the maker for export purposes. The answer you will please give me in the "Correspondence" section of your paper, under "Exporter, Germany." Thanking you beforehand for your kindness.—Yours faithfully,

Germany. Hermann Semmelhaack.

[The camera is the well known "Urban" Camera, manufactured by the Charles Urban Trading Co., 48 Rupert Street, Shaftesbury Avenue, London, W.—Ed.]

AMATEUR EXHIBITORS.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I am glad to see your correspondent "Amateur" take up the cudgels on behalf of the amateur exhibitor. I entirely agree that no inexperienced person should be allowed to handle a machine of such terrible possibilities as the kinematograph, but to assume that no amateur can become proficient in its use is ridiculous. From the way some of your correspondents have argued—presumably more for the sake of keeping up the price of labour than from any real consideration of public safety—one would think that as much skill and experience were required to give a good kinematograph exhibition as to drive an express engine. I have been an exhibitor some four years, and have never had a lesson in the art in my life, yet I think I know as much about kinematographs as the majority of "professionals," and perhaps a good deal more than some, nor should I be afraid of comparing my show with any but the finest of professional shows. During these four years I must have given hundreds of public shows, in addition to numerous private ones, and have never had any sort of accident. While all my apparatus is the best that money can buy, so also I never buy any films but the best.

I cannot think that the trade would wish to abolish the amateur, else why do I get flooded with circulars of all the latest productions, etc.? Nor have I yet found anyone refuse to sell me a film on the ground that I am an amateur.

As I show exclusively for charitable purposes, and in various Homes and Institutions, I cover ground not touched by the professional; in fact it frequently happens that hardly a soul among my audience has seen a display of animated pictures before, and never would have the opportunity but for me. If I were now precluded from showing at these places, surely it would be a loss, not to these Institutions alone, but also to the manufacturers, who would not have the advantage of selling me their films and apparatus.

Surely the amateur is not altogether a negligible quantity, and personally I am convinced that he is destined to loom large in the future.—Yours, etc., Another Amateur.

INCOMPETENT OPERATORS.

To the Editor, "Kinematograph and Lantern Weekly."

Sir,—I hope your excellent paper has come to stay. It supplies a real want to both producers and buyers, exhibitors and operators. That you could make it much more attractive, I have not the slightest doubt. As time goes on you are bound to become a power in the land and be quoted frequently.

I have thoroughly digested the contents of the number sent me for September 19th last, and found interesting and entertaining matter. I am struck with the idea of an Operators' Association. If worked on proper lines, and with some principle behind it, it should yet be a power to reckon with, meantime I await developments. I want to know who is to be examiner? Is he a recognised authority? Has he comes through the mill? How will he proceed to examine? What about operators in Scotland? How are they to be got at? They cannot go to London, they do not have the time, neither do they have the spare cash, and truth to say, some of them would not go if they had the chance, cash, time and expenses. Why? Because if examined properly and put through a thorough test they would be failures How on earth can a firm obtain and keep good operators at 25/- to 30/- per week? It is utterly impossible. Yet I know several operators who do not get more. They muddle through somehow, with the result that many good picture shows are absolutely starved. People in Scotland remember a bad show much longer than a good one.

I have been eleven years at the business, and I have had a few operators through my hands in my time, and I must say that it is really high time that something was being done to remedy the greatest blot on the kinematograph escutcheon. Here is a case in point. No longer since than last May, I happened to be engaged by a well known Scottish caterer to manage his entertainment in a certain place. I was also operating myself, owing to the non-arrival of the operator engaged. I was asked if I would show the effect worker how to work and give him all the information in my power to help him. I did so during the *one* week I was in the place. At the end of the week he was very little better off than when he began. His greatest failures were—he could not centre his light, try as he would, notwithstanding the instructions he got, and he would take about twelve minutes to thread his machine and get his picture centered, on a Sheffield Photo Co.'s machine. At the end of the week he said he thought he could do fairly well, but I had to tell him otherwise. On the Monday I left for another town, and he got the sack. On the following Thursday I bought a paper and was absolutely dumbfounded to read the following ad. by my bold friend the effect worker: "Wanted, by *first class operator*, well up in electric and lime, tour or otherwise. Excellent credentials. Smart and intelligent. Apply," etc.

I should imagine that there are hundreds the same. Who is to know what qualifications are behind such an advert.? Very often a wire brings an operator to business, and nothing is known as to how he can do his work till he starts his first show, and if it is opening a week the show is completely spoiled, as a bad opening is bound to effect the attendances during the week. No matter how one may pull the show up before the end of the week, a lot of money is wasted, managers are made cranky, and audiences are made to lose faith, all through such people advertising themselves as competent.

If all the operators of standing could be enabled to pass some qualifying examination under a competent authority, and when wiring about a job, say, 'Qualified No 234 Association,' or something similar, then there would be an end to lots of the worries, troubles, and anxieties caused by people who think that all they have to do to become operators is simply to turn a handle, and watch people laughing, or looking sad, etc., as the case may be, by the picture being shown. A lot could be said as to how to engage an operator, how to put him through his facings, etc., but I have written at some length and perhaps have taken up too much valuable space, but the question is momentous and ought to be settled without any great delay. *Re* "Yob's" letter, anent the lack of British tone about kinematograph subjects, I am perfectly sure the sporting public do not bother themselves about such points as he touches on. They want a good solid hearty laugh, and such absurdities make no difference to them in their eagerness to enjoy the subject. I must congratulate Pathé, Urban and Gaumont, etc., in their endeavours to secure subjects actually funny without being vulgar, and exciting without being morbid. I have never heard any complaints in that way, but I have often heard complaints about the utter lack of humour and pathos in largely advertised pictures. They ought to be dropped like a hot potato. Give us sound, sensible, stuff that touches a responsive chord in every heart, and pictures at home and abroad, with the never-dying comic that *is* a comic, and a thoroughly competent operator, a manager that knows the public, and picture shows are bound to increase.—Yours, etc.,

G. W. Walker,
Olympia Picture Co., Aberdeen.

The only **Independent** Weekly Journal in America devoted to the interests of Animated Photography and the Stereopticon Operator.

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A New Product. No more Bungling with Old and Slow Methods.
SAFE. SIMPLE. CERTAIN. SURE. EVER READY.

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No. 617. Length 580 ft. Price £9 13s. 4d. net.

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The modern art of self-defence. Sensational and comic.
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Falsely Accused.

No. 605. Length 555 ft. Price £9 5s. net.

The Irresistible Piano.

No. 1670. Length 410 ft. Price £6 16s. 8d. net.

A Shilling Short of His Wages.

No. 560. Length 400 ft. Price £6 13s. 4d. net.

A Model Husband.

No. 1667. Length 325 ft. Price £5 8s. 4d. net.

The Hand of the Enemy.

No. 1653. Length 660 ft. Price £11 net.

The Travelling Bed.

No. 1665. Length 335 ft. Price £5 11s. 8d. net.

Remember, Remember the 5th of November.

No. 618. Length 535 ft. Price £8 18s. 4d. net.

Travelling on the Cheap.

No. 1674. Length 340 ft. Price £5 13s. 4d. net.

The Stolen Cycle.

No. 1673. Length 250 ft. Price £4 3s. 4d. net.

LIFE ON A BATTLESHIP.

Aboard H.M.S. Swiftsure.

No. 573. Length 640 ft. Price £10 13s. 4d. net.

Telegrams—
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BARCELONA AND BERLIN,

Milan Moscow, and Cleveland, Ohio, U.S.A.

Navigation of the Air Kinematographically Recorded.

The question that is uppermost in the minds of all serious film makers at the present moment is, how kinematograph pictures of the manœuvres of air ships can be successfully recorded for amusement and educational purposes. The various ordinary pictures that have already been secured indicate in many instances that faking has been resorted to—no two pictures appearing in the daily papers agreeing in details. This fact has been demonstrated beyond doubt, in the scenes depicting the air-ship Nulli Secundus making her voyage on Saturday last from Aldershot to the Crystal Palace, and round the dome of St. Paul's Cathedral. The incongruity that exists in this respect is very amusing to anyone in the know, but the vexatious point is that these pictures are greatly discounted in value through such faking, and are of little value as records of the wonderful achievement. It is a pity that faking has been resorted to when pictures, genuine in every respect, could easily have been secured by the proper appliances. Coming to the question of vital interest to the kinematographer,

How Genuine Kinematograph Records may be secured.

We are confronted with difficulties not easily overcome, and it may be said at once that until a chemical emulsion of a higher sensitiveness than the most sensitive at present on the market has been discovered, the possibilites of securing pictures of airships in motion will necessarily be limited to specified conditions. It will be possible to take living pictures of one air-ship from the deck of a second airship, following in close proximity. It will also be possible to secure ascent and descent records, by means of ordinary appliances, but the pictures of the ship whilst in the sky, at a great height, will require special apparatus. The great distance intervening between camera and subject, would, under ordinary circumstances, give only a spec of an image on the film. To overcome this weakness it will be suggested to the minds of most photographers that a tele-photo-lens might be of service. Now the employment of such an optical combination involves the use of an exceptionally sensitive plate or film. With factors such as these, very satisfactory pictures of distant objects, on a normal scale, have been secured. In most instances, however, the subjects have been of the still-life class, where an exposure of several seconds was permissible. There are exceptions to this, where successful bird studies have been made, taken from a distance, and at so short an exposure as one second of time. Unfortunately the conditions of kinematography are more stringent. Twelve pictures per second might be considered to be the minimum number practicable for good results upon the screen. It is owing to the light having to pass through the exceptionally large number of lenses in a tele-photo appliance that the light is weakened before reaching the sensitive medium; therefore an emulsion of extreme sensitiveness is needed. So sensitive, in fact, must that emulsion be, that despite the reduced actinic power of the light, many exposures are permissible within one second of time.

The Object of the Telephoto Objective.

It has already been indicated that the object of using a telephoto objective on the taking camera is to secure an image of the very remote subject, on a scale that will prove of service when projected upon the lantern screen. In other words, just as the ordinary telescope for direct vision appears to the observer to lessen the distance between his eye and the object looked at, so does the telephoto lens give an image of the distant subject, on such a scale that its magnitude and character appear to agree with one that might, under different conditions, have been secured at closer range.

Another Alternative.

Assuming that an emulsion sufficiently sensitive for the purpose is not forthcoming, there are other means that might be adopted. The appliances which astronomers use in their *follow up* methods of inspection, rendering a moving planet or star stationary, might here be adopted by the kinematographer. The accurate regulation of such appliances, however, would have to be conducted with synchronism in view. If the most sensitive emulsion obtainable would, under telephoto conditions, permit of one quarter of a second's exposure being sufficient, the displacement of the airship on its travel, during that period of time, might be traced by the axis of the lens accordingly, and its image thus rendered stationary. In this way efficient definition might be secured combined with actinic value; and although but four distinct phases of the subject were obtained every second of time, instead of the usual number of sixteen, it would be reasonable to expect that the composition upon the screen would fully satisfy the ocular analysis of motion.

Kinemagraphing the Airship "Nulli Secundus."

Yesterday the Editor paid a visit to the Crystal Palace to inspect the Kinematograph operations. Several operators were there taking various phases of the wonderful vessel. From all appearance we should say that Mr. Avery, of the Charles Urban Trading Co., secured some very interesting pictures, in which Col. Capper and Mr. Cody should be seen making preparations for an ascent.

We had the satisfaction of seeing a test made of the motor, but after getting everything ready for the voyage, rain commenced to fall and Mr. Cody announced that the ascension would have to be postponed till after lunch.

At this point we noticed the arrival of Mr. W. K. L. Dickson, who took a stroll round the airship apparently making a critical examination

Amongst the interesting people near the car, we noticed Dr. W. G. Grace.

Mr. Avery announced to us that he thought he had secured very satisfactory pictures, but he hoped to obtain pictures of the actual ascent during the afternoon. In one of the pictures taken, the Editor was standing in the background, and will be seen to the left of the airship waving a *Daily Mail*. We are glad to find kinematographers so promptly on the field of action, and sincerely wish them the success they will deserve.

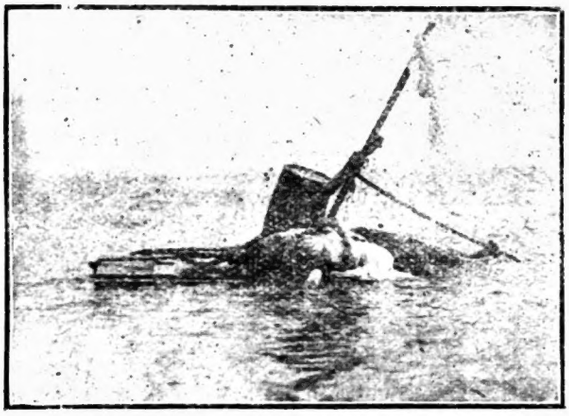
FOUR PENCE per foot nett.

VITAGRAPH FILMS.

FOUR PENCE per foot nett.

THIS WEEK:

Cast Up by the Sea.



Copyright, 1907, by The Vitagraph Company of America.

Humble fisherman and his wife are kneeling at bedside of their sick child—Doctor enters, looks at little one, reverently bows his head, departs—Their baby is dead—Suddenly a cannon boom is heard, the signal of a wreck—Through a telescope the bereaved father sees a raft with human form lashed to it—Dashing from house, he procures rope, calls his companions, plunges into surf and brings raft to shore—Upon it is dead body of young woman clasping to her breast a bundle containing a bright live baby—Seamen cover dead mother's body—Repair to cottage with infant—Fisherman places waif into arms of mournful wife—Sorrow is forgotten in joy of clasping a child in her arms again.

Length 435 feet.

THE GHOST STORY.

Copyright, 1907, by The Vitagraph Company of America.

Party of young people seated around fireside telling jokes and stories—One among them tells a weird ghost story—Everybody absorbed in unearthly recital—Two practical jokers leave the room—One dresses as ghost, skull, wrappings, etc.—Originator of joke returns to room unnoticed—As story reaches climax his companion "the ghost" enters—Listeners become hysterical—An excited young man draws revolver, sends bullet into heart of unfortunate joker—An intended jest results in grim tragedy.

A Sensational Film Founded on an Actual Occurrence.

Length 230 feet.

Telephone 14277 Central.

THE

Telegrams: "VITGRAF, LONDON."

VITAGRAPH COMPANY OF AMERICA,

10, Cecil Court, Charing Cross Road, London, W.C.

New York: 116, Nassau St Chicago: 169, Randolph St. Paris: 15, Rue St. Cecile.

Latest Productions.

New subjects head the list in each case. Firms not included should send particulars.

Warwick Trading Co.

Mind Your Own Business ..	(about) 350	feet
Her Rival's Necklace ..	.. 625	,,
Sultan of Morocco on Bicycle	.. 60	,,
Kimberley Diamond Mining	.. 565	,,
Lonely Trappers ..	.. 555	,,
The Lusitania	.. 530	,,
The Page Boy and the Baby	(about) 550	,,
They Would Play Cards ..	.. 685	,,
Truthful Telegrams ..	.. 220	,,

Sheffield Photo Co.

The Blackmailer ..	.. 585	,,
My Word If You're Not Off	.. 280	,,
Willie's Dream ..	.. 400	,,
Dodgers Dodged ..	.. 270	,,
Oh the Limerick! ..	(about) 400	,,

Cricks and Sharp.

Life on a Reformatory Ship ..	600	,,
Even a Worm will Turn	275	,,
Wild Animals	380	,,
Making of a Cricket Bat	440	,,
Saved from the Sea	455	,,
Benedict on of the Sea	370	,,

Charles Urban Trading Co.

Across the Balkans:—		
Herzgovina, Bosnia, and Dalmatia	710	,,
Montenegro and Albanian Alps ..	350	,,
Life and Service in Servia ..	435	,,
Macedonia and the Insurgents ..	540	,,
Bulgaria and its Citizens ..	800	,,
Bulgarian Infantry .. .	410	,,
Bulgarian Cavalry and Artillery..	415	,,
Roumania, its Citizens and Soldiers	420	,,
A Mad Heroine	625	,,
War Scenes at Casa Blanca ..	800	,,
Diabolo	140	,,
Roberts v. Weiss Billiard Match ..	485	,,
Mauretania's Steam Trial Trip	100	,,
There's a Rat in the Room ..	190	,,
On Account of a Moth	140	,,
A Wild Goose Chase	175	,,
Good For Evil	685	,,
Motor Racing at Brooklands ..	450	,,
My Suffragette Wife	260	,,
He Would be an Athlete	520	,,
Pre-Occupied	300	,,
Yellowstone National Park ..	400	,,
The Foster Father	620	,,
Accidents will Happen	440	,,
A Piece of Limburger Cheese ..	435	,,
King Edward's Cruise in the "Dreadnought"	500	,,
Royal Review of the Home Fleet ..	300	,,
Launch of the "Bellerophon" ..	250	,,
Preparations for the Launch ..	150	,,
The Coventry Pageant	225	,,
Picturesque North Wales—		
Land of Castles and Waterfalls	845	,,
Ascent and Descent of Snowdon	675	,,
Dinorwic Slate Quarries ..	810	,,
Conway, Llanberis, and Carnarvon (Railway Panorama) ..	640	,,
Festiniog, Llandudno, and Bettws-y-Coed (Railway Panorama)..	650	,,
Love Conquers All	535	,,
The Poacher's Daughter	480	,,
The Amateur Sportsman	435	,,
Squaring the Landlord	150	,,
Poor, but Honest	460	,,
The Gipsy's Bride	430	,,
Carl Hagenbeck's Wild Animal Park	650	,,
Victoria Falls, Rhodesia	615	,,
Seymour Hicks Edits "The Tatler"	365	,,
Reedham Boys' Fancy Drill ..	300	,,

The Gaumont Co.

The Stolen Cycle	250	,,
Remember the Fifth of November ..	535	,,
Travelling on the Cheap	340	,,
Travelling Bed	335	,,
Father buys a Garden Roller ..	580	
The Irresistible Piano	410	,,
Ju Jitsu	445	,,
Falsely Accused	555	,,
Absent-Minded Professor	490	,,
A Shilling Short of His Wages ..	400	,,
A Four-Year-Old Heroine	405	,,
The Vacuum Cleaner	350	feet
An Unfortunate Start	415	,,
Tommy and the Glue Pot	465	,,
Belfast Riots	235	,,
No Smoke without Fire	225	,,
The Liverpool Pageant	1260	,,
The Coventry Pageant	300	,,
(The Lady Godiva Pageant)		
The Carisbrooke Pageant.. ..		
The Oxford Pageant .. .		
Bury St. Edmunds Pageant ..		
Romsey Pageant		
St. Albans Pageant		
Where's the Drummer?	495	,,
For Love of Lucy, Algy becomes Athletic	445	,,
The Hand of the Enemy	660	,,
A Cruiser in a Storm	200	,,
The Adventures of a Bath Chair ..	550	,,
The Magnetic Man	555	,,
Armchair	560	,,
The Winking Woman	520	,,
Wipe your Feet	395	,,
Inlaid Floor Polisher	230	,,
The Drunken Motor Cyclist ..	246	,,

Vitagraph Co. of America.

The Ghost Story	230	,,
Cast up by the Sea	435	,,
Liquid Electricity	470	,,
Fountain of Youth	375	,,
The Baby Elephant	425	,,
Bathing under Difficulties.. ..	500	,,
Two Thousand Miles without a Dollar	430	,,
Man, Hat, and Cocktail	400	,,
The Easterner	475	,,
The Starving Artist	650	,,
White Man's First Smoke	500	,,
Double Barrelled Suicide	280	,,
The Bargain Fiend	500	,,
The Boy, the Bus: and the Bath ..	425	,,
Athletic American Girls	400	,,
Lightning Sketches	600	,,
Lost in an Arizona Desert ..	600	,,
A Window Demonstration ..	275	,,
Father's Quiet Sunday	625	,,
The Wrong Flat	625	,,
The Bandits	550	,,
The Slave	550	,,
Awkward Man	300	,,
One-man Baseball	280	,,
Bunco Steerers..	425	,,
How to Cure a Cold	550	,,

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The Showman's Treasure.. ..	505	,,
The Lover's Charm	160	,,
The Tricky Twins	295	,,
The Showman's Treasure	505	,,
Tricky Twins	330	,,
Lover's Charm	160	,,
The Lodger had the Haddock ..	295	,,
The 5.30 Collection	250	,,

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Pa takes up Physical Culture ..	300	,,
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The Brigand's Daughter ..	670 & 806	,,
Orange Peel	245	,,
After the Fancy Dress Ball ..	345	,,
Village Fire Brigade	325	,,

Walturdaw Co.

The Silvern God	270	,,
Champion Men Wrestlers of Japan	(about) 200	,,
Farrier's Daughter	765	,,
The Onion Fiend	470	,,
A Brother's Sacrifice	705	,,
The Locket	750	,,
Aunty's Motor Bike	250	,,
"Lusitania" at Liverpool ..	(about) 200	,,
Destruction of Wembly Tower ..	225	,,
The New Apprentice	530	,,
The Matinee Idol	480	,,
Adventures of a Performing Flea ..	350	,,
Life of a Trout	620	,,
Peter Pranks	650	feet
Clown's Adventures	400	,,
The Bookworm	390	,,
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Thaw Trial	950	,,
Child Slavery	500	,,

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The Amateur Paper Hanger ..	282	,,
Pity the Poor Blind	107	,,
Sheep Shearing	230	,,
The Cheaters Cheated	510	,,
My Lady's Revenge	520	,,
The Tale of a Mouse	155	,,
The Bothered Bathers	275	,,
An Inhuman Father	420	,,
Adventures of a Broker's Man ..	305	,,
The Bookmaker	140	,,
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Brick Making	490	,,
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Snake Charmer at Tangier ..	100	,,
In and Around Tangier	200	,,
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A Tramp's Dream of Wealth ..	425	,,
Bringing Food and Water to Tangier	200	,,
A Seaside Girl	325	,,
State Entry of New Basha, Tangier..	250	,,
Simpkin's Saturday Off	200	,,
Chain Making	325	,,
Mischievous Girl	250	,,
A Soldier's Jealousy	400	,,
Drink..	200	,,
A Too Devoted Wife	375	,,
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Training a Trotting Horse ..	400	,,
Royal Visit to Dublin	285	,,
The Tramps' Revenge	150	,,
Swan Life on the Thames ..	200	,,
A Modern Don Juan	350	,,
The Madman's Bride	400	,,
Her Friend the Enemy	350	,,
That Fatal Sneeze	350	,,

Pathé Frères.

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When the Cat's Away	264	,,
Save the Pieces..	330	,,
In West Africa	478	,,
Drama in Seville	510	,,
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Ice Industry in Sweden	128	,,
Heart's Desire..	495	,,
Clever Tailor	465	,,
Jane is Furious . .	198	,,
The Prodigal Son	708	,,
The Japanese Girl	676	,,
Riding School at Saumur	460	,,
The Highwaymen	595	,,
Poor Little Pig	195	,,
The Adventuress	806	,,
Enchanted Glasses	330	,,
An Indian Idyll	412	,,
The Fortune	495	,,
The Blacksmith's Revenge ..	495	,,
Charley's Dream		
A Pair of Boots Please	230	,,
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The Two Fowls	280	,,
Wood Industry in Canada ..	515	,,
The Mortification of a Short-sighted Sportsman	314	,,
I'll Dance the Cake Walk ..	297	,,
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Easter Eggs	248	,,
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The Fairy of the Black Rocks ..	280	,,
Cambodian Customs	264	,,
The Lost Umbrella	297	,,
The Half-Caste's Revenge ..	362	,,
A Robber Robbed	396	,,
The Cigar Box	297	,,
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Getting Rid of his Dog.

310 ft. £5 3 4

In a weak moment a man buys a dog, but after one disturbed night from its howling and barking he decides to get rid of it. He tries successively shooting, drowning, and hanging, but the dog gets home first every time, and the owner generally gets the worst of it. Finally, we see him mounting to the roof of his house, from which he throws the dog. In his excess of joy at having at last got rid of it, he indulges in a *pas seul* on the roof, slips, and rolls down the tiles. Following the dog and his owner in their flight through space, we see the dog alight in a carpet which two maids are shaking, but the unfortunate owner selects the greenhouse to fall into. The dog is uninjured, but the owner has to be put under repair. A last scene shows how the dog makes use of his master's convalescence to win his way to his affections, and we are left hoping that, after all, the dog is saved to the world.

WILLIAMSON & Co.,

27, Cecil Court, Charing Cross Road, London, W.C.

Telegrams: Kinetogram, London. *Telephone: 7393 Central.*

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The Gamekeeper's Dog. Length 460 ft. Price £7 13s. 4d.
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An excellent comic film.

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Telephone 5783 Central.

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Review of Latest Productions.

One can usually, in any given week, point to one subject as the "film of the week," but that just past is an exception to this rule, no one film standing out as noticeably better than the rest. Notwithstanding the lack of a headliner, however, the subjects put out are of good quality and interest, the comic element being particularly strong.

Gaumont's have made three additions to their repertoire, all of the variety above alluded to. This firm seems to be particularly good at obtaining chase subjects embodying new ideas, a sufficiently difficult matter to-day when the "chase" is regarded in some quarters as having been done to death. There is always room for a chase with a new idea, however, and that of "Travelling on the Cheap" is novel enough. The subject opens as a motor car pulls up at the curb. The chauffeur dismounts and goes away from his car for a moment, and during his absence a horse cab halts just in the rear of the motor. A coster then leaves his barrow behind the cab, and a basinette takes position after the barrow. Next a cripple heaves into sight, propelling himself on a trolley to which he is strapped, a pathetic figure at the end of the row of vehicles, which attracts the attention of a benevolent old gentleman. While the latter is bestowing alms and sympathy upon the cripple the inevitable practical joker makes his appearance, and with a rope joins the cripple's trolley to the bassinette, the bassinette to the barrow, the barrow to the cab, and the cab to the motor! The chauffeur then makes his appearance, mounts his vehicle, and sets it into motion—and it is soon cutting smartly along the road with a tail compounded of cab, barrow, bassinette and cripple swaying alarmingly from side to side! An outraged policeman, taking two women to the station, gives chase, with the assistance of his prisoners. Cyclists and others do likewise, and meanwhile the chauffeur, sublimely unconscious of the commotion he is causing or of his "hangers-on," turns corners as sharply as usual, and causes some trouble to those in the rear. The career of the motor is at last arrested by streams of water directed from a hose by street cleaners. The motorist is roughly treated by the pursuers, but succeeds at last in convincing them of his innocence, and they thereupon turn upon another of the victims and take it out of the cripple.

In view of the near approach of "Guy Fawke's Day," Gaumont's have also issued a "bad boy" film with the title "Remember, Remember, the fifth of November." A band of youngsters celebrating the national festival in the usual way, look for divertisement at the ex- of their elders and affix crackers to the coat tails of their fathers, who are seated round a table enjoying beer and tobacco. The injured elders catch the youngsters as they are gathered round their "guy" suitably chastise them, and take away the crackers. One of the parents is shown placing the crackers in a drawer, before retiring to bed. The boys abstract the treasures from their hiding place and inspired by thoughts of revenge let them off in the bedroom, with the result that the house catches fire, the fire brigade is called out, and gallant rescues effected from the blazing bedroom by the firemen. The closing scene, with the title "Remember, Remember," reveals the boys seated in bed in hospital, liberally bandaged and giving other signs that remembrance of "Gunpowder Day" will not be difficult in their case.

In "The Stolen Cycle," much fun settles round the troubles of a man who has been delivering parcels with the assistance of a bike. He leaves the machine at the curb, and a man passing sees the unattended bike, jumps on, and rides away. Returning to find his machine gone, the messenger is directed after the thief, and follows in such a fury that he is seized with the idea that every machine he sees is his own. Espying a lady in bloomers on a man's machine, he, without staying to put questions, knocks her from her mount. The amazon, who has a spirit completely in harmony with her costume, retaliates in a vigorous manner. The messenger next assaults an old gentleman on a tricycle, but has his head thrust through one of the wheels for his pains. With a chastened spirit he continued to search, and at last runs up against the real thief, with the machine labelled "For Sale." Benefitting from his previous lessons, he in this case meekly requests a trial, mounts, and rides away once more on his mount.

Another Elgé comic, "The Travelling Bed," which was noticed in our last issue, has been advertised and marketed during the present week, and full particulars will be found in our last issue.

The Warwick Trading Co. have a comic, "on the way," with the title "Mind your Own Business." The fun begins when an officious parent interferes in a children's quarrel. Another father, disliking the other man's meddling with his young hopeful, chips in with the remark indicated. A quarrel ensues, and mother and wife number one interrupts with the same remark in her turn, to be similarly addressed by wife and mother number two. Then, as may be expected, things begin to get lively, the causes of all the trouble enjoying themselves at an ice cream barrow the while.

Another of the Kearton triumphs in the direction of living pictures of bird life has been issued by the Urban Co., and included in the current Alhambra program. It is called "Sea Bird Colonies," and depicts the lives of terns, puffins, gulls, and other birds in their nests in the recesses of cliffs, which one imagines would be inaccessible to anyone but the indefatigable photographer responsible for this film. One section of this subject shows the operator with his camera being lowered over a cliff, in another a revolver is let off to reveal the haunts of the nesting birds whose movements it is desired to record, and a view has also been secured of a number of birds diving simultaneously —a pretty sight.

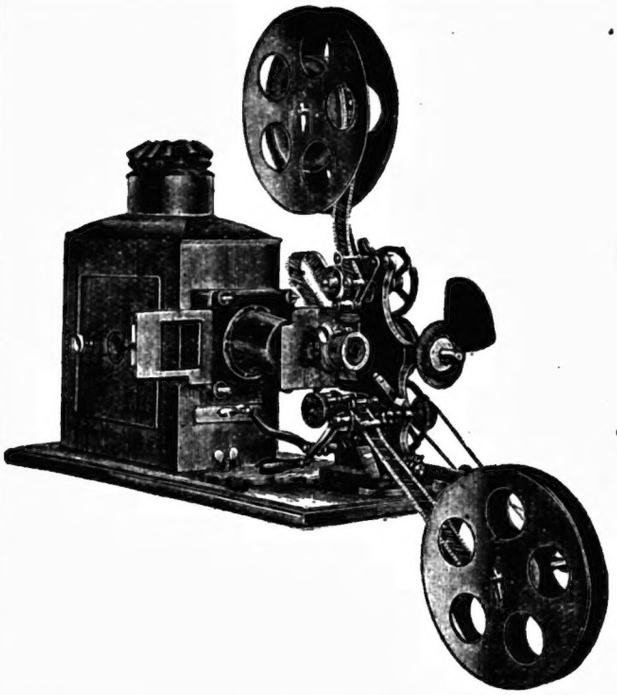
While one Urban operator has been risking his neck among the crags, another has been engaged in a work hardly less perilous in some particulars, among the wild peasantry of the Balkan States. We know very little of "Savage Europe" in England, beyond what Mr. Harry de Windt (who led the Urban Expedition) has told us in his book; but we know that there are usually insurrections or civil wars of one variety or another going on, and the two subjects from the series which we have been enabled to inspect, rather deepen this impression of a country never completely at rest.

Macedonia particularly seems doomed to wage a constant and almost hopeless fight with the Turk. The insurgent bands have defended their country with a courage which should make this film certain of a good reception from English audiences. It opens with a series of peaceful views—panoramas from the Orient Express, and pictures of life in the villages and towns. Of particular interest is a picture showing the primitive method of ploughing followed by the natives, two oxen being yoked to an implement which would not be out of place in the British Museum. Of equal interest is a view of a wedding in the village of Basabovo, including a complete view of the national dance. Street scenes in Sofia follow. Numbers of refugees at Rilo Monastery pass the camera, and a priest of the Greek Church is also seen. Following come a series of views of a famous insurgent band going into action. An interesting insight into the dangers run by these men is afforded by a picture of the Urban operator taking the oaths of allegiance—a ceremony the chief insisted upon before allowing him to accompany them. A capital picture of a running fight follows, ending with the final stand on the crest of a hill. "Macedonia and the Insurgents is the title."

"Herzegovina Bosnia and Dalmatia" is also full of life A panorama of Fiume from the steamer opens the subject, and views of other towns which lie at the foot of the Montenegro mountains are also shown, but the main interest of this film centres in some good snapshots of Mostar, capital of Herzegovina. The "hooded women" of this town can be seen passing with their faces carefully hidden, and a capital portrait view has been secured of a Turk who stopped to stare in wonderment at the quaint instrument. Another interesting picture is that showing the one-arch bridge of Mostar, the highest in Europe, which looks for all the world like an imaginary castle of a medieval romance. The remaining films of this Urban series will be found listed under Latest Productions, but we are forced to postpone notice of them until next week.

A strong contrast is provided by the two films issued this week by the Vitagraph Co. to the uproarious comic listed last week. "Cast Up by the Sea" and "The Ghost's Story" are decidedly tragic. The first opens in a fisherman's cottage. The man and his wife are seated at the bedside of their child. A doctor enters, looks at the child, and motions that it is dead. The bitter grief of the parents is interrupted by the boom of a gun. The fisherman rushes to the beach, and with several companions brings to shore a raft, on which is tied the dead body of a young woman, in whose arms is clasped a pretty baby. This the fisherman takes to his bereaved wife, and the conclusion seems to show that she gains some consolation from it for the loss of her own infant. The subject contains some pretty scenes, and is reverently acted.

BEARD'S
Patent Perfect Projector.



No Movement of Lenses or Gate Required.

Optical Axis always Constant.

Films brought into position by raising or lowering of handle, whether the machine is stationary or in use.

The improvement can be fitted to any existing Bioscope.

FULL PARTICULARS POST FREE.

GENERAL SUNDRIES

Parts and Fittings supplied for Bioscopes:--Spools, Bands, Springs, Rollers, Automatic Shutters, &c., &c., see Catalogue.

ARC LAMPS (Hand Feed). RHEOSTATS, GAS REGULATORS for Lime-Light, Pressure Gauges. JETS for Lanterns and Cinematographs.

Optical Lanterns and all Accessories Complete for Exhibitions.

Eclipse Slide Carriers for Single Lanterns or Cinematographs producing a dissolving effect.

FULL CATALOGUES POST FREE.

R. R. BEARD, Manufacturer of Scientific Instruments, Optical Lanterns, Cinematographs, Arc Lamps, Jets, &c., &c.,
10, Trafalgar Road, Old Kent Road, LONDON, S.E.

"The Ghost Story" is a pictorial version of an incident which we remember already meeting with in prose in a Xmas number. A merry party is gathered round the fire telling stories. One of them commences the recital of a hair raising ghost story, and observing that the listeners are becoming "nervy" two young fellows slip out and prepare to play a joke on the others. One dresses up in suitable white wrappings and dons a skull and both return to the room. The reciter of the tale has nearly reached the climax (where the ghost enters), and when he comes to this point, the "ghost" enters with a deep groan. The whole party spring to their feet in fright and one of them more highly strung than the rest, pulls out a revolver and brings the unfortunate joker to the earth, dead.

Pathé's have the customary collection of good films, and the task before us is as usual to make a selection from the half-dozen they have put out. Of those we have seen, "Two Orphans," "When the Cat's Away," and "Save the Pieces," strike us as the best; every one can be recommended as fine examples of photography and staging. The first is a dramatic subject, which opens at the deathbed of the only remaining parent of two boys. As they kneel weeping at the bedside, the villain of the story—apparently a stepfather—enters and roughly thrusts them into the street. After wandering for some time, they fall into the clutches of a band of thieves, who force them to beg. They are given money by a cavalier, whose mansion they have approached seeking charity, and who is afterwards captured by the band, carried to their den, and there forced to write a letter to his wife telling her to send £20,000 to save his life. When a girl has set out with the letter, the captive is thrown into a pit and there left. The boys, mindful of his generosity, descend after him and release him, and after a brush with two of the band, one of whom one of the boys shoots—the other being despatched by the cavalier—they reach home just as the girl is delivering the note, the boys being adopted by the grateful couple, after the girl has been expelled.

"When the Cat's Away" is a very laughable film. A large employer of labour receives a letter from a customer saying that no further goods will be required, owing to the manner in which the last order was executed. Determined to find the reason for this, the "boss" hides in the lift, and as it proceeds to the top of the building is enabled to watch his employees' conduct, without his own presence being suspected. A series of amusing scenes show him watching his workpeople dancing, larking, sleeping—anything but working. Returning to his office, he summons the cashier, calls in the workpeople and pays them off, to their considerable astonishment.

"Save the Pieces" shows a clumsy working man upsetting a dish of eggs in the process of embracing the cook, who is using them for culinary purposes. He sets out to replace the articles he has smashed, fills his pockets wtih eggs at a dairy shop,and buys a huge pile of plates at a china merchant's. With these clasped in his arms he sets out for home, but a series of mishaps befall him; he steps on the wet pavement and falls, a cyclist runs into him and pushes him over, and in crossing a plank bridge he falls into the water. Through it all, he clings tenaciously to the plates, and arrives home at lest, battered, wet, and tired, but with the eggs and plates intact. These he places on a table, and stepping forward to receive an embrace from the grateful cook, catches his coat on the table and brings the whole pile to the ground in ruins; a bitter instance of a ship weathering the storm to sink in the peaceful harbour.

Owing to the fact that particulars have only come to hand as we are going to press, we are not able to treat of the Walturdaw Co.'s smart performance in filming the principal incidents of the visit of the Paris Councillors at the length it deserves. We have, however, had an opportunity of inspecting what will probably be considered the most remarkable part of this film—that taken during the banquet at the De Keyser's Royal Hotel yesterday (Tuesday) night, and this is a remarkable picture of an interior. For the purposes of photographing this subject, special mercury vapour lamps of 36,000 candle power were installed at the hotel. Mr. J. McDowel, of the Walturdaw, assisted by Mr. Jones, of the Palace Theatre, completed this section of the film at 8 o'clock, and it was exhibited to an enthusiastic audience at the Palace by eleven. The clearness of the picture is remarkable, considering the circumstances under which it was taken. A panoramic view of the room is given, and at the end the Lord Mayor can be seen lustily singing the National Anthem and beating time with his hand. The complete subject is 265 ft. in length, and also includes views of the visitors leaving their hotel and visiting the Tower Bridge.

"The Nine Lives of a Cat" we have all heard of, but a film of Williamson's issued this week seems to point to the fact that the dog has the same enviable grip on life. The hero buys a dog, and quickly desires to get rid of it, without success. At last he goes to the roof of the house and throws the animal down. Unhappily his foot slips and he follows his pet, whereas the dog falls safely into a carpet which is being shaken, the man lands on the pavement and is carried indoors severely damaged. During his convalescence we are led to believe, the dog succeeds in winning a way to his affections and the execution is indefinitely postponed.

At the Sidcup Public Hall, C. J. Edison will open with an up-to-date Animated Picture Show on Thursday next, for a season.

A Film has been taken of the Electric Fire Girl, of the Canterbury, Metropolitan, Cambridge, Hengler's Circus, &c., by the Walturdaw Company on their open open air stage at Wembley Park, under the direction of Mr. Dawson and Mr. Howard.

Pollinta's Marionettes, Southend-on-Sea.—C. and J. Edison's Bioscope has just finished its summer season. They have been re-engaged six weeks, beginning Dec. 1st, and for the next summer season. Edison's Bioscope are also drawing good houses at Funland, Mare Street, Hackney.

Royal Assembly Rooms, Leamington.—C. and J. Edison's Bioscope gave their first performance of animated pictures and illustrated song on Monday, the 7th, to a large attendance. The pictures were Opium Smoker, Smoker's Dream, Signalman's Son, Her First Cake, Little Match Seller, Prodigal Son, Mr. Henpeck's Bank Holiday, which were well received and engaged for ten weeks longer. Operator, Jim Edison.

Can you Draw?

We desire a good design for the cover and front page of our paper, to replace that at present appearing there, and we are prepared to pay

One Guinea

for the best design sent in by a reader before November 20th. Drawings should be of the same size as the title at present appearing, or still better, larger in proportion, but the nature of the design is left entirely to the discretion of the competitors, within the limits set by the following conditions:—

The Wording of the announcement is to read "The Kinematograph and Lantern Weekly, Edited by Theodore Brown," and may contain some such phrase as "The only English paper devoted to the Projection Trade," or "1d. Weekly, 6/6 per annum post free," at the discretion of the artist.

The word "Kinematograph" must be the most prominent in the title.

All drawings must be in black and white, and not too much elaborated. Striking drawings will stand a better chance than those with too much detail.

We reserve the right to use any of the competing designs in addition to that gaining the prize.

Second-Hand Films.

1d. per line per insertion.

BOLTON'S VARIETIES, Pontefract.

Name	Length	Per ft.	Condition
Blacksmith's Revenge (coloured)	495	3d.	new
Pre-occupied	300	3d.	,,
Poor Little Pig	198	3d.	,,
Farmer Giles and his Geese	175	3d.	,,
Simpkin's Saturday Off	314	2½d.	good
Mischievous Girls	280	2½d.	,,

Trade Notes.

NOTE FOR FILM BUYERS.

The products of the Graphic Cinematograph Co., of 154 Charing Cross Road, are hardly so well known to the English buyer as they should be. It is hardly surprising that this should be so; the energies of the heads of the firm have been mainly devoted to fostering an export trade, with such success that we understand that Graphic films have a steady sale both on the Continent and in America. Their first introduction to many English film buyers was through their announcement in our Special Issue, and they tell us that they have had a number of visits and many letters as the result. There are usually one or two novelties in the way of films at their headquarters, which either Mr. Jeapes or Mr. Ward is always ready to show to showmen.

"URBANORA" ON AN ICEBERG.

Mr. Urban should be flattered at the extent to which his name is becoming a "household word" with Londoners. Hardly a week passes without some reference to Urbanora in one or other of the papers, and we can hardly meet a person who visits public entertainments at all who is not surprisingly well primed with the achievements of the firm responsible for the famous exhibition at the Alhambra. Journalists nowadays, indeed, take this knowledge for granted on the part of their readers, an amusing instance of this occurring in a skit published by the *Referee*, on the case of the soldier who was supposed to have been kidnapped by Indians—an outrage subsequently shown to have no foundation in fact. The *Referee* drew a humorous picture of a guardsman carried off by airship and left on an iceberg. The victim, it appears, was not illtreated, being provided with "the Urban films of the L. & N.W.R." and a bioscope for his amusement during the long evenings! Mr. Urban will not mind the gentle sarcasm of the *Referee* in view of the evidence it affords of the general knowledge of his efforts.

A NEW DEPARTURE.

Though it only started operations a few weeks ago, the Pioneer Films Cleaning Co. has already found that there is a demand for its particular line of work, and the manager informs us that hiring concerns have been glad to pass on the repairing and cleaning of films which are returned to them damaged. There appears to be a good field before this Company, many users of films lacking either the time or the appliances to do their own repairs, and yet keenly feeling the necessity of getting as much use out of their films as possible.

ANOTHER NEW PROJECTOR.

There is no end to the "absolutely flickerless" machines on the market or about to be launched. Yet another, said to secure the much desired steady and flickerless picture, was shown us the other day, and will be on the market in a short while. Speaking from an examination of the mechanism, the new projector strikes us as being modelled on novel lines, which should effect the desired end, but until we have had an opportunity of seeing the picture it gives under exhibition conditions we cannot, of course, speak to its utility to the showmen. The machine will be marketed by a firm which has previously devoted its energies to the film business almost exclusively. It has been very successful on the Continent, and we are informed that the demand from the foreign market is the principal reason for the delay in putting it on the English market. It is already utilised in one London hall. We hope to include it in our series on "Projectors as I See Them" shortly.

ROVER OUTDONE.

In prophesying a big success for "Dumb Sagacity" Hepworth's latest Rover and Black Beauty triumph, we were making a prediction which events have fully borne out. There is hardly a picture show of any pretensions which has not included this film in its program. Mr. Waller Jeff has paid it the compliment of preparing a special placard and Messrs. Gale and Polden have gone farther by having a streamer made and hung across the road near one of their shows with "Dumb Sagacity" emblazoned on it in large letters. No less than seven showmen are using it in the same district of London, and Hepworth's inform us that it has been just as great a success on the Continent. They have been forced to postpone further issues until the orders in hand have been overtaken.

BRITISH MUSEUM 3 JA 08

VITAGRAPH'S LATEST HIT.

The film which seems more likely to dispute "Dumb Sagacity's" title to being called the most popular film put out during the last month—the Vitagraph Co's "Liquid Electricity" has kept that firm also exceedingly busy during the past week; a specially large stock has been completely exhausted and many orders still remain unsupplied. Those who have seen this genuinely funny and wholesome film will be glad to hear that a further supply of copies is on the way. We understand that a greater demand has been felt for this subject than even for the "Haunted Hotel."

"CHRONO HOUSE" GROWING.

"Chrono House" strikes us as a building large enough for any firm's purposes, but the Gaumont Co. apparently are already finding a need for still more elbow room. Calling there this week, we found that a new studio was being erected at the top of the already lofty building. This improvement, which was embodied in the original design of the building, but not immediately put into effect, will allow of the staging of films for the chronophone at headquarters, while it will also relieve the studio at Champion Hill of part of the staging of the ordinary Elgé subjects. There seems a general tendency on the part of the film makers to collect all their departments under one roof; it will be noticed that the Urban and Warwick Cos. have also fitted studios in their new buildings.

NEXT YEAR'S GRAND NATIONAL.

The two following letters have been sent to us for insertion in this issue. The first is from Messrs. Tophams, Ltd. to the trade; whilst the second is the reply thereto by the Charles Urban Trading Co., Ltd., and we understand that the latter indicates the attitude of all available members of the Kinematograph Manufacturers Association, who are similarly responding to Messrs. Tophams:—

TOPHAM'S LTD.

To the Kinematograph Trade.

6 Dale Street, Liverpool.

Dear Sirs,—The Directors have decided to grant the exclusive privilege of taking kinematograph pictures of the Grand National of 1908 on the Racecourse premises to the firm sending in the highest tender by the first day of November, 1907.

The Directors will do their best to afford facilities to the successful firm, but will not otherwise bind themselves, owing to the crowds and to the great extent of the steeplechase course.

No tender less than £50 will be accepted.

Yours truly,
(Sd.) A. R. Topham.

THE CHARLES URBAN TRADING CO., LTD.

To Messrs. Topham's Ltd.

48 Rupert Street, London, W.C.

Gentlemen,—In reply to your favour of September 27th, in which you offer certain kinematograph facilities on the occasion of the Grand National, 1908, to the firm submitting the highest tender, we beg to say that the minimum price you mention is prohibitive.

The event being of more or less national importance, we, as members of a trade which places the happenings of the moment before audiences the world over, claim equal rank with the public Press in describing matters of topical interest. Tenders for privileges are not sought from the proprietors of the great journals—on the contrary, inducements are freely offered in the provision of special accomodation—and we fail to see why facilities suited to our purpose should not be granted with equal readiness.

Press notices answer a definite useful purpose, but we contend that the publicity given the Grand National Steeplechase by the kinematograph serves in an infinitely greater degree to popularise the event, and so benefit your Directors—this, too, without any advertising outlay on their part.

Therefore, in respectfully submitting our contention that kinematograph facilities should be free and open, we request that this letter be taken as a decided expression of our intention not to tender for the exclusive privileges you offer.—Yours faithfully,

p.p. The Charles Urban Trading Co., Ltd.,
(Sd.) E. H. Guest, Secretary.